

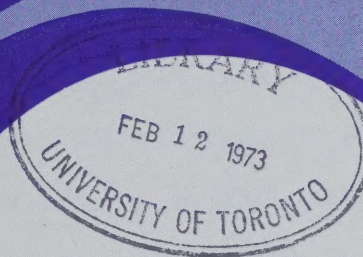
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LANDMARKS

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architecture in  
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## LANDMARKS - DON VALLEY

This is the heart of downtown Toronto, isn't it? With knotted old trees and a river, not the cleanest river around, but nevertheless, a river in a setting, which if caught at the right angles, can be as picturesque as any romanticized by Woodsworth.

It's the Don, the ancient waterway that runs north from Toronto Bay. The river and its valley are an essential part of Toronto's geography. The valley is still the sanctuary for wildlife in the downtown area. When Governor Simcoe's party arrived to survey the site of the new capital in 1793, the river and the large marsh near its mouth formed a natural haven for many varieties of wildlife. The valley is an ancient bit of local geography and its beginnings date back to the end of the last ice age. When the ice retreated about 12,000 years ago, Lake Ontario was much larger than it is today. The ancient Lake Iroquois, as we now call it, was approximately 250 feet higher than the present lake. As the ice moved northward, Lake Iroquois lowered until it was quite small. During this process, drain-off in the Toronto area chose the appropriate path of the present Don Valley, cutting out the valley walls and creating a large flood plain through which the gentle Don coiled its way to the lake. Over the years, the valley developed a lush vegetation, more varied than the pine forests on the plains above.





At one time the course of the river used to curve east to the lake emptying at what is now Ash Bridges Bay. But about 10,000 years ago due to a tilt of the earth's crust, the waters of the Great Lakes began to rise. The shoreline areas on the mouth of the Don were flooded to create the extensive marshes that were such a problem, and a blessing, to Toronto's earlier settlers. Lake currents washing westwards along the shore gradually curved the mouth of the river to the west so that it emptied into what is now Toronto Harbour. This is how the river appeared when Governor and Mrs. Simcoe set up housekeeping on its banks in the 1790's:

"We found the river very shallow in many parts and obstructed by fallen trees. A bald eagle sat on a blasted pine on a very bald point."

This point eventually became the sight of the Simcoe residence, Castle Frank, named for their youngest boy. In October, 1793, they chose the site:

"We went 6 miles by water from the fort, and east along the bay shore to the Don, and up that river. We landed, climbed up an exceedingly steep hill, and approved of the highest spot from whence we looked down on the tops of large trees."



The valley today, is much changed from the wilderness viewed by Mrs. Simcoe. The meandering stream has been straightened, its flood controlled by dams. At a point where Mrs. Simcoe crossed by means of a fallen butternut tree called Playter's Bridge, modern viaducts carry cars and subways today. The valley system, left relatively undeveloped during the nineteenth century because of possible flooding, provides a natural and beautiful transportation artery through the heart of the modern city.

Elizabeth Simcoe moved up the valley by boat in summer and ice sleigh in winter. The nineteenth century saw Toronto's railway services moving north along the valley, and now, the Bayview extension and the Don Valley parkway follow the old riverside route.

A few remnants of the past remain in the valley today. There has been a brickyard on this site for over a century, the last remnant of a chain of mills and small industry that once filed up the river banks into North York. But new technologies have pushed the old industry out of the valley, making it more attractive as a residential corridor. New apartments and schools line the valley walls. Passage across the Don had not been a terrible problem until the rapid growth of the city eastward in the late nineteenth-century made it necessary to build the Bloor viaduct. This was opened in 1918.







Until that time, the road east from Bloor moved south along Parliament Street and Winchester in the heart of Toronto's Don Vale, then wound down the side of the valley by the old necropolis, to cross the river near the Don Vale Tavern. The footings are all that remain of this old bridge. They are a favourite haunt for wild ducks in the area. Sound conservation methods, wise use of transportation arteries, and the city's policy of extending Toronto's valley parks systems promise a rich future for the city's historic valley. This will change patterns of neglect and pollution that have been the custom of Toronto's handling of its splendid rivers since the last century. In time, if all proposals are carried out, there is a good chance that the valley of the Don will once again be one of the city's most beautiful features, regaining the romantic status it had for Elizabeth Simcoe who wrote this description so long ago.

"Walked through the meadows to Queen's farm on the Don. Saw millions of yellow and black butterflies, New York swallow tail, and heaps of wings lying about. Gathered gooseberries and when they were stewed found excellent for the river salmon."





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## LANDMARKS - ST. JAMES CATHEDRAL

One of Toronto's most enduring structures stands at the corner of Church and King Streets, in a part of the City that seems to have been forgotten today. Its picturesque silhouette and richly carved surface are of another age, remote from the steel and glass of the more prosperous part of town just a few blocks west. This is the Cathedral Church of St. James, the fifth church on this site. It is the oldest parish in Toronto and has been the centre of Anglican worship for almost two hundred years.

The spire and tower of St. James is among the most beautiful in North America, and at 324 feet, it is the tallest in Canada. The clock was donated in 1875 by the citizens of Toronto, a valuable gift which had received first prize at the Vienna World's Fair in 1873.

It was the timepiece of the city, regulating the comings and goings of the nearby commercial district until it was overshadowed by the larger clock in the new city hall at the head of Bay Street three decades later.

In January 1803 a meeting was held to consider the erection of a church on the lot bounded by King, Church, Adelaide and Jarvis Streets.





This lot had been set aside by the government surveyor Peter Russel in 1797 as a site for a church and a cemetery. The building was completed in 1807. Henry Scadding described it as a plain structure of wood placed some yards back from the road. Its gables faced east and west and its solitary door, at the western end, was approached from Church Street. In 1812 Dr. Strachan took over and began to change York's little wooden church. By the year 1818, an entrance was opened at the south end towards King Street, and over the gable in this direction was built a square tower bearing a circular bell. The turrets were mounted by a small tin-covered spire. The whole edifice thus enlarged and improved was painted a light blue colour with the exception of the frames around the windows and the doors. This lasted until 1831, when a growing population required a larger church. A stone building was proposed and the plans were prepared. A corner stone was laid by the Lieutenant Governor in 1832. The building was completed in the same year, except for the tower, and survived until the fire of 1839. Archdeacon Strachan wasted no time after the fire. He planned a new church for two thousand people. This was to be Toronto's first cathedral consecrated by the city's first Anglican Bishop, John Strachan of course. But the new cathedral did not survive much longer than its predecessor. It was destroyed by the great





Toronto fire of 1849, making way for the towering gothic structure we know today. Two Toronto architects were hired to rebuild the cathedral, Frederick Cumberland and Thomas Rideout. They decided it should be gothic - a big change from the neo-classical style of the building they were to replace. Their picturesque church built of Ohio stone and local brick was opened in 1853. The transepts, spire and pinnacles which were added in 1874, reflect a more full-blown Victorianism than the main body of the church.

Toronto is paying more attention to its landmarks these days and St. James like many other buildings was recently cleaned and restored. The removal of a century of grime revealed some of the best sculptural detail to be found in Canada.

St. James Cathedral is a splendid building, one of early Toronto's more remarkable architectural achievements.





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LANDMARKS - ST. LAWRENCE HALL

The new gas lamps in front of Toronto's St. Lawrence Hall are part of the restoration project that gave the city back one of its outstanding landmarks. The building had been an ancient relic in the old market district for so many years that we think of its magnificence today as a recent addition to Toronto's list of attractions, but it was widely appreciated from the start. Back in 1860, a popular guide book had this to say about Toronto's new civic hall:

"St. Lawrence Hall, King Street East. This building is one of the finest of the kind in Upper Canada. It admirably unites in itself the useful and the beautiful. A fine market arcade in the centre with handsome shops in front and offices above, it crowns all with a music hall running the whole depth of the building, which for its size is very tasteful and highly creditable to the city. These several parts of the building united have, under the skillful hands of the architects, Messrs. Thomas and Sons, produced a structure which is both imposing in its exterior and elegant in its design."

The hall was indeed Canada's earliest multi-purpose building, well suited to the practical citizens of early Toronto. A Mr. Alfred Dylvester in his guide to the city, written in 1858, was quite





specific in listing the diverse uses of the structure.

"The principal object of the talented designer of this edifice, W. Thomas, Esq., was to ensure complete usefulness as well as ornamentality. While the hall is used for public purposes, in its rear runs the St. Lawrence Market, a range of arcades two hundred feet in length by thirty-nine feet in breadth, with neat stores on each side. At the end of the arcades is another frontage south consisting of general stores. The King Street frontage of the St. Lawrence Hall is a hundred and forty feet in extent. The entrance to St. Lawrence Market in the rear is in the centre of the frontage by a noble archway forming a line of shops on each side and a tranverse piazza a hundred feet in depth over which are on the first floor public rooms. On the upper storey is the hall, one hundred feet in length by thirty-eight feet, six inches wide, and thirty-four feet high."

The early citizen, once in this ample room, absorbed the cultural influences offered. "When the large and magnificent chandelier is lighted up and when the room is filled by such an assembly as that which graced Jenny Lind's concerts, it has a brilliant and most imposing effect. It is admirably suited for concerts being easily filled by the voice and having no echo to mar the performance and is, in fact, the



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only place in the city for lectures and fashionable concerts."

It quickly became the centre of Toronto's social life. The establishment danced throughout the first Dominion Day celebrations under the great Gasseria. The Philharmonic Society performed, so did the choral society, Jenny Lind sang and the proceeds built an orphanage. The Governor General's visits were always honoured by a civic ball. Anti-slavery meetings were common. Sir John A. McDonald or George Brown could be counted on to fill the hall. The York pioneers held their annual dinners to commemorate Governor Simcoe, and Sir Isaac Brock, and Sir Daniel Wilson spoke on primitive sources of historic truth. But when the ballroom and offices fell into disuse and disrepair, the city built Massey Hall. It was bigger and more impressive, and the city offices moved to new quarters further west. St. Lawrence Hall seemed abandoned except for its market. The Farmers' Market that expands around the walls of the old building every Saturday is still one of the city's most colourful commercial rituals.

The style of the building is curious - a Greek classicism that came late. It was the neo-classicism found in most British parts of the world in the early nineteenth-century but it came late to Toronto and was drawn with the newer concern for a picturesque silhouette, instead of the more appropriate balance and symmetry





that were characteristic of earlier examples of the style. The finest proportions of the hall - those closest to the earlier aspirations of neo-classicism are evident in the finely shaped windows of the building, which are comparatively undecorated and simple. The elaborate detailing of cornice and headstone are typical of a period that considered architecture to be made up of elements that one added onto the surface of a building. The rest is Greek design seen through a Victorian's eyes - an unsettling combination. While St. Lawrence Hall has been restored much of the old building around it has been cleared. A large park in front now gives a view of the building that was dreamed of by at least one commentator in the nineteenth century. We return to our 1860 Guide Book. "Were the St. Lawrence Hall isolated from surrounding buildings and viewed from a distance, its fine proportions and size could not fail to impress the spectator."





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## LANDMARKS - KING STREET

Toronto's oldest thoroughfare glistens with the architectural history of the city. A web of telephone, hydro, and streetcar wires links an avenue of classical domes, Georgian and Victorian façades, and steel skyscrapers. Canada's financial heart is concentrated at the intersection of King and Bay, where the architectural vocabulary is crisp and dramatic. But if we move east, the scale of things is more humble and if you can see beyond the rough repaired surfaces, there is still a certain charm. This is the oldest part of King Street. According to Henry Scadding, the author of Toronto of Old, it was about here, close by, at Berkeley Street or Parliament Street, as it was then named, that the chief thoroughfare of the town had its commencing point. "Growing slowly westwards from here, King Street developed in its course in the customary American way, with its hotel, its tavern, its boarding house, its wagon factory, its tinsmith shop, its bakery, its general store, its lawyer's office, its printing office, and its place of worship."

The city grew, and King Street inched westward. By the 1850's a Mr. Alfred Dylvester writing about Toronto in his guide to the city might have been moved by the development of the town, but he was most



excited by its main street, which drew this extravagant response.

"What Oxford Street is to the cockney of London, what the boulevards are to the Muscadin of Paris, what Broadway is to the denizen of New York, such is King Street to the citizens of Toronto."

The great street in the early years of settlement ran from the Don River to Yonge Street. Its focal point was the civic market area. We return to Mr. Scadding.

"About here on King Street the ordinary trade and traffic of the place came after a few years to be concentrated. Here, business and bustle were everyday, created more or less by the wants of the country farmers whose wagons in summer and sleighs in winter, thronged in from the north, east, and west. In one of the lithographic views, published in 1836 by Mr. T. Young, the jail and the courthouse now spoken of are shown. Among the objects inserted to give life to the scene, the artist has placed in the foreground, a country wagon with oxen yoked to it in primitive fashion. Near the front entrance of the jail stood, to the terror of evil doers down to modern times, a ponderous specimen of the parish stocks of the old country, in good condition."

After 1825 the open area in front of the courthouse became the public place of the town. Crowds filled it at elections and other occasions of excitement.





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But changes came rapidly after 1825. A new cathedral, a new town hall, banks, shops, and chambers, not to mention the rows of elegant homes, transformed the street. By the 1850's, King Street was prestigious indeed. And now back to Mr. Dylvester's thumbnail sketch written in 1858.

"The long line of fashionable stores extends as far as sight will serve, and the buildings which open upon the view enhance the picturesque appearance of this splendid street. Its rival, Yonge Street excepted, it is the principal mart of the metropolis and upon it may be observed every phase of Canadian life. It combines the main advantages of market and promenade and is the resort of the élite as well as of the business mein of the city."

The area of the old town of York is marked out today by these distinctive signs. It's bounded by George, Adelaide, Ontario, and Front Streets with King Street running down the centre. Although much of the better architecture of the area disappeared some time ago, much remained that is worth saving. Toronto could still have an old quarter, a neighbourhood of Georgian scale and charm, as a reminder of its more humble provincial days. The most important building in the area today, St. Lawrence Hall, was restored as a centennial project. Its carved façade now faced by a large park provides a natural focus





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for the older architecture of the area. If King Street West is the street of skyscrapers, the Cupola of St. Lawrence Hall is a reminder of the elegance that "Doing King" once meant. A block west and across the street is the other King Street monument, St. James Cathedral. Begun in the 1850's this gothic building has also been restored recently, removing a century of grime to show the warm yellow Toronto brick that impressed civic visitors when it was new. The tower and spire of the church were completed in 1873. "By the completion of St. James Church, a noble aspect has been given to the general view of Toronto. Especially has King Street been enriched - the range of buildings on its north side, as seen from the east, or west, culminating centrically now in an elevated architectural object of striking beauty and grandeur, worthy alike of the comely, cheerful, interesting thoroughfare which it overlooks, and of the era when the finial crowning its apex, was at length set in place."

As the city grew, King Street extended west as an elegant Edwardian street of large townhouses, hotels and theatres.

The Royal Alexandra, which opened in 1907, has been beautifully restored to its turn-of-the-century glitter - a lone reminder of a former era. Toronto now had the lavish taste and means that were no longer satisfied by the little concerts in St. Lawrence Hall. The new



spectaculars, with their costumes and sets, could be housed in a theatre as richly endowed as any in London's West End or that newly popular area in New York called Broadway. Dylvester had indeed put it very well. "What Oxford Street is to the cockney of London, what the boulevards are to the Muscadin of Paris, what Broadway is to the denizens of New York, such was King Street to the citizens of Toronto."





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LANDMARKS - YORKVILLE

This old fire hall dates back to the days when fires had to be spotted from a tall lookout tower. It now stands like a sentinel at the eastern approach to Toronto's village - a jumble of Victorian houses with façades of brightly painted brick and psychedelic poster art. Other names were proposed for the village - it might have been called Bloorville, after a local brewer, or Rosedale, the name of Sheriff Jarvis' homestead on the village's eastern edge, or Cumberland the home county of many of the area's inhabitants. All of these names eventually found a place in the area, but the village itself was to be Yorkville, retaining the name that muddy York had abandoned a few short years before. Yorkville is proud of its continuity with the past. Here, styles have remained much as they were in the nineteenth century when Yorkville was a village of families - large families living in detached or semi-detached houses which armed with their faintly religious gothic gables, had a look of almost saintly respectability. Bounded on the south by Bloor Street, on the north by Walker Avenue, on the east by Sherbourne and by Avenue Road to the west, the small village of Yorkville was incorporated on January 17, 1853. The new municipality



boasted a population of 300 men, women and children from Scotland, Ireland and England; the majority from the county of Devonshire. The eastern boundary was marked by the old Block House which Mr. Bloor eventually pulled down. It was on the site of his new brewery which stretched down into the Rosedale ravine at Sherbourne. When the village was incorporated, the Council met in the Temperance Hall on Davenport Road until their new town hall was completed.

St. Paul's Hall on the west side of Yonge facing Collier Street was ready in 1861. It was an eccentric bit of architecture for old Yorkville - a Flemish Hall suddenly planted in the bush of Upper Canada. Further down Yonge Street was the famous Red Lion, one the area's most important institutions. The town council sometimes met here. At the northwest corner of Bloor and Avenue Road stood an old log cabin. The Wigwam was a popular tavern for soldiers from the old garrison fort. Modern watering places have maintained the tradition set in the early days of Yorkville by the humble Wigwam. Further west at Bloor and Bedford, stood one of Yorkville's oldest structures - a square plan Georgian home of white brick that had been built by Lawrence Hayton, a clerk of the Crown at Osgoode Hall before there even was a Yorkville. An old toll gate stood then at the corner of Bloor and Yonge Streets. As Yorkville grew, it was





moved further north, first to Davenport, then to the railway tracks and finally into oblivion in 1895. The north side of Bloor Street was a line of elegant homes - a promenade for Yorkvillites. It housed the area's most prominent citizens, including the Scaddings and the Hoskins. Most of those Bloor Street homes are gone now, so are the Wigwam and the Red Lion and St. Paul's Hall. Yorkville was a charming place but inefficient. Its roads were unpaved and often unswept, and in 1883, it was annexed by its prosperous and progressive neighbour to the south. Today it is in the heart of the city but much remains to give the area the scale of its nineteenth-century origins. Hazelton Avenue lay in the centre of old Yorkville. The charm of the area lies in the fact that its street architecture is still intact. Unlike so many other parts of Toronto, the line of houses is not broken by empty parking lots and modern skyscrapers, but presents a smooth, uninterrupted row of perky Victorian gables. On these quiet shaded streets, it's not hard to imagine the old watchman, Mr. Miller, roaming by the houses calling "One o'clock and all's well, two o'clock and all's well," or Dr. Filbrick, the village G.P., making house calls, or popular characters like Wallace, the Blacksmith, and Clues, the Tinsmith - characters of the village that was before 1883.



Yorkville Avenue is the main street of the new village since Bloor Street was abandoned to the skyscrapers of Toronto. The lower sections of the house fronts that lie in the street are given over to pop art, posters and cafés, and look much like any lively quarter in any Canadian city. But up above, the picturesque silhouette of Victorian gingerbread still dominates, with pointed gables and lively fretwork, giving the area its unique character.

The modern natives love it just as much as their nineteenth-century counterparts.

This is Yorkville, the old village that became Canada's bohemian capital and one of Toronto's important landmarks.





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LANDMARKS - ST. MICHAEL'S CATHEDRAL

One of Toronto's best known landmarks, the Roman Catholic cathedral of St. Michael was begun when the Catholic population of the town boasted the single church on Queen Street. The site was carefully chosen, the northern side of a large park that stretched from Queen Street north to Shuter.

But the park was lost in 1872 when the land was purchased for the new Metropolitan Church on Queen Street, and St. Michael's was surrounded by buildings.

Excavations for Toronto's new cathedral began on April 7, 1845. Bishop Power laid the cornerstone on May 8, sealing within it the fragments of pillar and roof beam from the nave of the cathedral of York in England.

Toronto's new cathedral was to have its historic and sacred connections with its famous predecessor which dates back to 1340. These relics were the gifts of John Elmsley. But the history of the building really begins with the appointment of Toronto's first Roman Catholic Bishop, Dr. Michael Power, in 1841. One of the bishop's first tasks was to raise a fund and choose a site for the new cathedral. He immediately instituted the Sunday penny collection



at St. Paul's as a basic cathedral fund and went about looking for a site. When in the spring of 1845 he purchased the north portion of the McGill Estate for one thousand, nine hundred pounds, many thought the location was too far from the centre of the city. But the Bishop didn't waste any time. The sod was turned on the site almost immediately, and William Thomas, already chosen as architect, was putting the final touches on his design. The crypts and foundations were completed by May 26, 1845.

Bishop Power then went to Europe in 1847 to raise funds for his church. He returned successful from overseas only to die of typhus fever while helping the sick during a Toronto epidemic.

On Michaelmas 1848, St. Michael's Cathedral was consecrated. That morning it looked considerably different from the building we know today.

The tower and steeple had not yet been added. The stark white walls rose abruptly in the middle of an open field. Thomas had built a large church for that day, it could accommodate sixteen hundred people. The brick walls were one hundred and ninety feet long, and the timbered ceilings spanned a width of a hundred and fifteen feet. The gothic lines based on the fourteenth-century English style were





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stark and less ornamental than the later additions that we see today. The interior was focused on the enormous east window, so far, without its stained glass. This window was the one architectural feature inspired by Yorkminster in England. The interior plan of St. Michael's is more that of a large hall than a true gothic cruciform, and although a chapel on each side of the nave suggests a medieval design, what he built is more decorative than usable space.

The later history of the church is a list of donations and gifts from prominent Toronto families, such as the Elmslies and the O'Keefes as well as succeeding bishops. The second bishop of Toronto, a French count, Bishop De Charbonneal, was responsible for much of the decoration of the interior in a somewhat patrotic blend of rustic Indian motifs and elaborate Victorian gothic patterns. De Charbonneal's final act as Bishop of Toronto was to consecrate the high altar of the cathedral in 1860. The spire, when it was finally added in 1866, was the work of a different architect. Thomas had submitted plans but he lost out to William Langley. His tower capped by a cluster of spires tapered gracefully to the tall central spire and its elaborate gilt cross at the top. But for all its gothic elements St. Michael's remains a decorated building with its ornaments



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applied like icing on a cake. Langley also designed the dormer windows which were added in the 1870's, giving the roof line the picturesque variety so fashionable at the time.

The old cathedral on Bond Street is still attractive despite the years of grime that have shaded the colour of its bright yellow brick. It has a more primitive charm than nearby St. James, a charm that has survived the attempts at grandeur heaped upon it by later Victorians.



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## LANDMARKS - HART HOUSE

It is now over fifty years since the heavy wood doors of the University of Toronto's great gothic monument officially opened to students in 1919. It's hard to believe today that such a traditional pile of stone housed what many at that time considered a bold experiment - a student centre run by students.

Hart House was the innovation of a young undergraduate of twenty-two, who in 1908 was quick to realize that the campus had no common focal point. The student was Vincent Massey, whose family had money and an established record of philanthropy. The family wanted a memorial to the late Hart Massey. Vincent was the trustee of the Massey Estate. The University needed a student centre and in 1910, the Estate proposed to build a students' union for the University of Toronto, to be called Hart House. Today, it houses dining facilities, an athletic wing, common rooms, library, record rooms, art galleries and a theatre. Concerts are held there and the house is stocked with numerous works of art.

Hart House is never a finished concept. It was and is an organism, which has adapted to current university demands throughout its





existence. In 1914, the unfinished house had been hastily outfitted as a barracks for the war. Hart House's close connection with the war brought about the addition of the memorial tower added in 1924. The University that needed Hart House back in 1910 was old by Canadian standards, founded in 1827. By the turn of the century it was a collection of separate arts colleges and professional faculties linked together in a loose federation. Only the recently completed Convocation Hall represented the University as a whole.

In 1910 student unions were appearing on college campuses all over North America, but none had the vision and promise of Toronto. This would be more than a student union. It would be the cultural and social centre of the University. Student-elected committees would run the house. The traditions that were nourished were those of Oxford, then considered the finest university of the Empire.

Vincent Massey returned from graduate work in Oxford in 1913 to take up a post in modern history in Toronto.

The architect of Hart House was Henry Sproatt, at the time regarded as one of the best interpreters of gothic architecture in North America. In 1910 he was in his mid-forties, at the



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height of his power. In 1911 construction began. He had just finished the new gothic residence of Victoria College when he received the commission to do Hart House. It was to be the crowning achievement of his career.

It was also suited to growth. It could be added to, and adapted, as no other revival style could. This was essential to the character of the House. In fact, changes were made during construction. In 1915, Massey decided a theatre might be nice. In 1916, he decided to add the art gallery. Sproatt used to say each style has its place. "Collegiate gothic is the one architecture developed for scholastic work. It is a success and a joy, why throw it away?"

The architect was assisted by the mastery of an old English stone mason named Jost. He and his fellow craftsmen covered the building with an embroidery of relief and tracery which is both whimsical and handsome.

Since its opening in 1919, the House has more than lived up to the ideals of its founders carved on the walls of the building: "The prayer of the founders is that Hart House, under the guidance of its warden, may serve in the generations to come, the highest interest of this University - by drawing into common fellowship the





members of the several colleges and faculties, and by gathering into a true society, the teacher and the student, the graduates and the undergraduates. Further, that the members of Hart House may discover within its walls, the true education that is to be found in good fellowship, in friendly disputation and debate, in the conversation of wise and earnest men, in music, pictures and the play, in the casual book, in sports and games and the mastery of the body. And lastly, that just as in the days of war, this house was devoted to the training and arms of the young soldier, so in time of peace its halls may be dedicated to the task of arming youth with strength and suppleness of limb, with clarity of mind and depth of understanding and with the spirit of true religion and high endeavour." Sproatt designed a house appropriate to such lofty ideals.



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LANDMARKS - TRINITY COLLEGE

Many of the turreted piles in Toronto's Queen's Park have an old world look about them, but perhaps none is so self-consciously medieval as Trinity College. It stands in the centre of midtown Toronto on Hoskin Avenue, a bit of Oxford surrounded by walks and trees. Trinity is the most recent architectural chapter in the long history of Anglican higher education in Ontario. It was begun in 1791 when King George the third expressed his intention of gratifying the wishes of the Legislative Council and House of Assembly of Upper Canada in their request for a University and Grammar Schools. In 1798, it was recommended that land should be procured for the purpose of erecting four district grammar schools and a university. But it was not until 1828 that the royal charter for a university was finally granted. It was to be called King's College and the Archdeacon of York, Dr. John Strachan, was appointed the first President guaranteeing that it would be a religious institution. In June 1843 work on the College building in Queen's Park was begun.

At this time its Anglican affiliations were recognized, but change was to come quickly. In 1849 King's College became Toronto University, a secular institution. When King's College was secularized Bishop



Strachan at the ripe age of 72 years decided to found another University. According to John Ross Robertson, "he set about to create out of nothing a place where God should be worshipped, where men should be taught to love, reverence and serve him, no matter in what walk of life their feet should tread." The Bishop gathered together a group in the little community of Upper Canada with similar views. Trinity's founders thought that the separation of religious and moral teaching from University education was a wrong step, and that if the state was compelled to sever them, then these individuals must exert themselves by private effort to reunite them. They should before all things, as Colonel Simcoe said, impart religious and moral learning, that all secular instruction of youth should have its basis on such learning, and as Dr. Arnold of Rugby wrote, "Be made subordinate to a clearly defined Christian end." That is precisely what Bishop Strachan intended when he went to England to raise funds. Trinity College was formally opened on January 15, 1852. It was designed by Kivas Tulley, a local architect, in the English academic style.

We return to John Ross Robertson. "The portion of the building which was completed in 1852 included the whole of the front facing the lake. It was 250 feet long from east to west and 50 feet in depth on the





eastern and western sides. There were the usual lecture rooms for the classical, mathematical and other professors and rooms for 45 undergraduates. What is now the library was used as the College Chapel and the provost lived within the precincts. The style of architecture is of the third period, pointed English, which prevailed in the motherland just prior to and during the reign of Henry VIII. The materials used in constructing the college were white bricks made in Yorkville and stone from Cleveland, Ohio, which in its colour harmonized with the bricks. The chapel was added in 1884 by Frank Darling. It has been spoken of by competent authorities as a gem of ecclesiastical architecture. Although there is a somewhat uncomfortable air of newness about its interior, it is a lovely place and such stained glass windows as it possesses are works of the highest order." The west wing was added in 1891 and the eastern in 1894. Henry Scadding comments on the location, "Vale denoted the ravine which indented a portion of the lot through whose meadowland meandered a pleasant little stream. The University's brooklet will hereafter be famous in scholastic song, it will be regarded as the Cephissus of a Canadian akademus, the Charwell of an infant Christ Church." Old Trinity on its 31 acres of parkland was a beautiful evocation of the British academic tradition on Canadian soil. But the college that John Strachan founded was



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expanding and in need of more funds. It became clear by 1900 that its only chance of survival was through federation with the University of Toronto. The agreement was confirmed in 1903, and in 1904, Trinity became a college of the University of Toronto and Dr. Strachan's institution was moved back to Queen's Park.

The cornerstone of today's Trinity was laid with elaborate Church of England formality in 1923. The residents' wing and dining hall were added in 1941.

The governing body of Trinity was very attached to the old silhouette now abandoned on Queen Street and asked the architects Darling and Pearson to make the new building as much as possible a replica of the old one, which was demolished in 1956.

The surface textures of Trinity are as dignified as its silhouette is romantic while carvings on door and window are whimsical reflections of its academic cap and gown inheritance.

Trinity stands today as a monument to the sentiment and culture of the garrison society that founded muddy York and that community's lively leader Bishop Strachan.





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LANDMARKS - CUMBERLAND HOUSE

It was originally called Pendarves, and sat comfortably in a treed park on the northwestern edge of Toronto.

Today, the treed park is gone, replaced by large office blocks and lecture halls. But the home itself has been restored, and renamed after its former owner and designer, Frederick Cumberland. It is now the new International Students' Centre of the University of Toronto.

The land was originally part of the crown grant to the Honourable Peter Russell, who succeeded Simcoe as governor of Upper Canada. He deeded it by will on his death in 1809 to his sister, Elizabeth Russell, who in 1811 turned it over to Warren Baldwin. He willed it to his son Robert, who sold the 600 by 200 foot corner lot at St. George and College Streets to William A. Baldwin in 1856. The Toronto architect Frederick Cumberland then bought it and built Pendarves about 1859.

Cumberland, Colonel Cumberland, as he liked to be called, was a key figure in Upper Canada for much of the nineteenth century. He had arrived in Canada in 1847, and became county engineer of the York roads. He then entered a partnership, first with Thomas Rideout, then with G. Storm, and in a little more than a decade, their



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architectural firm changed the face of the city. They designed many of the town's most impressive residences, as well as four of its most important public buildings - St. James Cathedral, The Normal School, University College, and Osgoode Hall. But, back to Pendarves.

When it was finished, Cumberland moved on from architecture to become managing director of the Northern Railway, and dominated a busy social life in his new home. When Colonel Cumberland died in 1881, the military associations of the house were continued under the new owner, Colonel Cosby, the commanding officer of the 48th Highlanders. Then another merchant, Walter Beardmore, bought the property, finally leasing it to the provincial government in 1912. The original government house at King and Simcoe had been sold to the Canadian Pacific Railway for freight use so a temporary governor's residence was needed immediately. Pendarves was most suitable.

From 1912-1915 it was the official residence of the Lieutenant Governor of Ontario. Sir John Gibson spent his last two years of office there, and Sir John S. Henry resided at Pendarves until 1915, when he moved on to Chorley Park in Rosedale. Abandoned again, the building and its grounds were purchased by the University of Toronto in 1923, and Pendarves became Baldwin House. University



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buildings began to rise around it, crowding the mansion to its now limited expanse of front garden. The building was slowly decaying, until the decision was made to restore it as the Student Centre we know today.

The exterior style of the house could only be called mid-Victorian. The rambling arrangement of spaces and the large covered verandah are typical features of a regency country villa. It is, in fact, a mixture of styles and details reminiscent of each of Cumberland's famous buildings. The end gables are much like those on Georgian farmhouses and resemble the front of the now demolished Normal School. The iron filigree winding along the top of the roof echoes the upper dressings of University College, just east of the mansion, across the park. The pillars and capitals are sheer Victorian whimsy. The clean-lined windows are classical arrangements similar to Cumberland's designs for Osgoode Hall. The light brick is typical of Toronto buildings during this period. Compared to other Toronto houses of this period, Pendarves is indeed a mansion, designed for gracious formal living. Its interior arrangement was scaled to lavish entertaining. One of the city's finest nineteenth-century homes has finally been restored to appropriate use - the social conversation, it was designed to house.





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## LANDMARKS - CITY HALL

This is Toronto's new City Hall, the City Hall that was the pride of Toronto in 1895. It still stands handsomely today, flanking the new Civic Square with its grimy tower and familiar clock, the timepiece of Bay Street since it was installed in 1899.

The old lady of Bay Street is one of the city's most notable landmarks - an architectural image of the industrial and commercial community and the state of mind that meant Toronto to the rest of Canada for seventy years. It is the third municipal building built for the purpose since York was founded.

According to Sylvester's 1851 guide to Toronto, City Hall history goes something like this. "In 1814 the St. Lawrence Market Square was set apart for its present use and a small frame building was erected in the centre by William Harley. In 1833 a town hall and market bult of brick, 160 feet by 77 $\frac{1}{2}$  feet, were completed. On the King Street front there were two shops and three entrances to the inner market, above which were rooms afterwards used as city offices and by the council as a place of meeting. The City Hall and Market were destroyed on April 7, 1849 by the same fire which burnt St. James Cathedral and a vast amount of other property. Previous to that event



in 1844 and 1845 the new City Hall and Lower St. Lawrence Market were erected. A range of shops and offices occupies the ground floor and in the rear on a level with the waters of the Bay are situated the vegetable, fruit and fish markets. It was designed after the Italian style by Mr. Lane, architect, and built by Messrs. McDonald and Young for the sum of eight thousand, five hundred pounds. Mulvaney's Hand Book to Toronto, published in 1884, is less than charitable to Henry Bolen Lane's building. "The present City Hall, like the Court House, is quite unworthy of such a city as Toronto, and no doubt will be replaced by a more ornamental structure very shortly."

So change was in the air. The site at the head of Bay Street had been expropriated in 1844 and was originally intended as the location of a new courthouse, but as plans proceeded, they became more ambitious. There were competitions but cost was always a factor.

In 1886 a local architect, Mr. E. J. Lennox, won the competition for a courthouse. Then in 1887, he was asked to include a City Hall in his designs for the site. Over a decade later, financing overcome, his masterpiece was finally ready. The new municipal buildings were opened on September 18, 1899. They were to last a century at least, boasted the city fathers. The careful estimates of ten years before were decidedly off the mark. The new structure rang in at \$2,344,000.00.



The opening of Toronto's expensive new headquarters was to be a very grand affair. According to the program, Mayor John Shaw was to find the front door of the building locked against him, and he was to open the door with a golden key.

But the key got mislaid, the Mayor thought the city clerk had it and the clerk thought His Worship had it. Unfortunately no one had it and the door was quietly opened from inside without ceremony.

But there were speeches. Mayor Shaw's recitation took up two columns of the Mail. He obviously felt some obligation to explain why a building allotted a target cost of \$300,000.00 should end up costing the citizenry \$2,344,000.00. His summary went like this:

"Why people will spend large sums of money on great buildings opens up a wide field of thought. It may however be roughly answered that great buildings symbolize people's deeds and aspirations. It has been said that wherever a nation had a conscience and a mind it recorded the evidence of its being in the highest products of this greatest of all arts. Where no such monuments are to be found the mental and moral natures of the people have not been above the faculties of the beasts."

The Mail also reported on the public reception held in the new City Hall that evening. The citizens made themselves perfectly at home,





in fact a closed door was resented as an infringement of their vested right.

The old City Hall is overshadowed by much larger commercial buildings today, but it still dominates lower Bay Street with its presence. Lennox's building is in the Romanesque style made fashionable by Richardson in the American mid-west in the 1880's. It summarized the optimism of affluent merchant cities like Toronto - massive, solid and permanent - a far cry from the dent in the landscape that was York not even a century before.

The red sandstone was quarried near the forks of the Credit and found its way to the fronts of Toronto's finest homes as well as its City Hall.

The surface decorations are a thick crust of leaves and vines and eccentric faces - excellent examples of a builder's skill that has almost vanished today.

One of the city's most important landmarks was appreciated by the architect of the new City Hall. Mr. Revell designed Nathan Phillips Square to enhance Lennox's masterpiece.



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## LANDMARKS - FIREHALLS

Victorian Toronto was at its most fanciful when it housed its fire engines. The tall towers that dotted the skyline of the city were essential parts of the design. That was the way fires were spotted. As the century wore on their design became as distracting as their function was important. Bells, clocks, cupolas, and pilasters gave each watchtower a distinctive silhouette, and made it the pride of each fire fighting company, a traditional pride still found in companies that inherit the city's few remaining nineteenth-century halls.

As one might imagine, fire fighting was an essential public service in muddy York, where the timber-framed buildings could be simply wiped out at any time. The earliest record of an engine in the town is found in the Upper Canada Gazette dated December 18, 1802: "His Excellency the Lieutenant Governor Colonel Peter Hunter has been pleased to give to the inhabitants of this town the use of a fire engine to which single mark of his parental concern for the safety and welfare of the King's subjects, all ranks and descriptions of people seem very grateful." The engine was of great use for over a decade, until the capture of York in 1813 when it was taken as a trophy of war along with the mace from the Legislature to the U.S. Naval Academy at



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Annapolis in Maryland.

The primitive town of York set up a simple system for fighting fires described at length in John Ross Robertson's Landmarks.

"In 1820 and for some years subsequently, the law was that every householder should keep two leather buckets hanging in a conspicuous place in front of his house. On an alarm which was sounded by shouting and ringing the bell of St. James Church, then the only bell in the city, a double row of citizens was formed from the burning building to the Bay or to the nearest cistern, and along one line were passed the buckets full of water and down the other the empty buckets.

The first fire engine company was instituted in the year 1826. The engine house or fireman's hall of this company was the first in Toronto, and stood on the west side of Church Street. It was a two-storey brick building surmounted in the rear part by a small tower since removed."

Toronto's fire fighting brigades grew. They were often of little use in the period of wood building when major fires were commonplace, and sometimes beneficial. A Miss Anna Jameson wrote in her Winter Studies and Summer Rambles in Canada published in 1838, that whatever might be the private loss or suffering, a fire was always a public benefit in Toronto - a good brick house was sure to rise in the place of a wooden one.





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By mid-century the city was buying steam engines and building more stations: "In October 1861 the city procured a second capable steam fire engine. The weight of this machine was between 5000 and 6000 pounds and it was guaranteed to get up sufficient steam in six minutes to propel two streams of water through nozzles an inch and a quarter in diameter.

Mulvaney wrote about the fire department in The Toronto Handbook of 1882: "Fire is the great foe of Canadian cities in this wood-abounding country. Toronto has been visited by several great fires, the first and most severe of which in 1849 destroyed a large portion of King Street with the newly rebuilt church of St. James. The firemen from the station always turn out with the utmost alacrity, their splendid horses galloping along the street."

But Toronto's system still had its problems, the biggest was one of communication: "The bells in use for the purpose of giving alarm on occasions of fire in this city are not as effective as formerly when the city could not boast of as many extensive blocks of high buildings as at present. There is no lookout or watch kept at any of the engine or fire alarm stations and it often happens that fires also occur for which some of the principal bells are not rung at all. Along with this it may be noticed that there are many parts of the city in which, should a fire break out, a messenger, to



convey the intelligence to the nearest engine or alarm station, may have to travel nearly two miles before reaching it."

In 1871 the city acquired a fire alarm telegraph system and built more firehalls.

The one at Yorkville was finished in 1876, as eccentric a building as one can imagine.

Today little remains of this genre of Toronto building. Some have been adapted to other uses, but most have been replaced.

The central firehall on Lombard Street was the pride of the city when it opened in 1886. Its solid stone tower and iron balustrade are romantically incongruous set against the square-cut warehouses that surround it. This is a pile of Romanesque solidity, a building that could defy fire and assure protection to the surrounding area.

Bellevue has the best preserved of the city's remaining towers.

An Italian cupola that has been the landmark of College Street since it was built in 1878, a lone reminder of Toronto's most flamboyant, vernacular building style.



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## LANDMARKS - QUEEN'S PARK

The Parliament buildings of Ontario stand on a gentle rise of ground at the head of University Avenue. Compared to the modern skyscrapers that flank its approach, the stone cluster at Queen's Park is boisterously flamboyant, suitable to the optimistic age that inspired its construction.

Ontario in the 1880's was just beginning to feel its industrial muscle. Toronto was one of the key distributing centres for the North American Mid-West, sharing the expansive point of view of Chicago and Buffalo, at that time. The buildings we know today, standing at Queen's Park, are the fourth centre of provincial government in the history of this city.

Upper Canada's first legislature was opened at Newark, in a timber building by the Niagara River, in 1793. But Governor Simcoe then decided, for reasons of defense against the Americans, to move the capital to the new town of York that he was building on the north shore of Lake Ontario.

A pair of rough-framed buildings were put up at Parliament and Front Streets in his tiny new capital and the legislature moved in, in 1797.





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Simcoe's fear of American invasion was well founded and even York was not far enough from the border. U.S. forces captured and occupied the town in 1813, burning the legislature and removing the mace and speaker's wig as trophies.

An improvised assembly hall in Jordon's York Hotel saw the lawmakers through the next year but it was not until 1818 that a more permanent home was ready, near the site of the original buildings on the east side of town. This simple, neo-classic mansion lasted until 1824 when fire again left the province's legislature without a meeting place.

Four years of temporary accommodation followed until a new location was decided upon further west, on a large lot bounded by Wellington, Simcoe, John and Front Streets. What now is covered by rail freight offices was at that time a picturesque hillside overlooking the harbour. There the new parliament began construction. The main building was completed by 1832 and out buildings and wings were added over the next three decades until it was obvious that a much larger building was needed.

From 1841 to 1867 the capital of the United Canadas altered between Kingston and Montreal, but riots in Montreal in 1849 caused temporary use of Toronto during the 1850's. After Confederation, Toronto



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was the assured capital of the Province of Ontario and talk began about moving the legislature to the site of old King's College in the centre of the large attractive parkland owned by the University of Toronto. The province had called an international competition in 1880.

By 1885 no final decision had been made and in one of those curious bureaucratic decisions that plague the commissioning of large public buildings, Mr. R. A. Waite, an Englishman living in Buffalo, who would have been on the jury for the previous competition, was asked to design the buildings.

The style he selected was a form of medieval Romanesque that had been successfully introduced in Chicago and Buffalo by the great American architect Henry Richardson.

The buildings were impressively expensive for the time; total cost reached \$1,300,000.00

In the manner of most institutions, the civil service of Ontario is constantly expanding and so are the buildings at Queen's Park. A large gothic office block sprouted up on the east side of the park in 1927 and more offices were added in the 1960's. John Grave Simcoe would have smiled to see the elaborate government that has grown from his decision to move the capital to York back in 1792.





The main buildings at Queen's Park are eccentric to modern eyes. The silhouette rarely repeats itself. Architects of this period didn't want symmetry. They wanted variety, and Mr. Waite could certainly supply that. Mr. Waite selected a surface material that was particularly appropriate to a capital building. Nothing could look more dignified and more permanent than the sandstone used at Queen's Park. It was quarried by the Credit River, near Orangeville, and English miners were brought over to do the job.

The new seal of the province, appointed by Queen Victoria in 1870, is carved above the main entrance flanked by posturing symbols of art, music, industry and commerce - all the symbols of the good life supported by this good government at Queen's Park.

It is typical of much of Toronto's architecture of this period that the detailing and rich carving show a greater sophistication than the massing of the building. There is a true monumentality in the stonework of Queen's Park, that the building itself doesn't quite achieve.

Queen Victoria sits in sober dignity before her Parliament Buildings, constructed in the heart of her largest Dominion and scaled to match her dignity.

